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OF THE

Library

CASTS, BOOKS,

AND OTHER WORKS OF ART,

IN THE

GOVERNMENT SCHOOL OF DESIGN, PAISLEY.

WITH ANNOTATIONS BY THE MASTER,

WM. STEWART.

PRICE THREEPENCE.

PAISLEY :

PRINTED BY THOMAS GRAHAM, 101, HIGH STREET.

1853.

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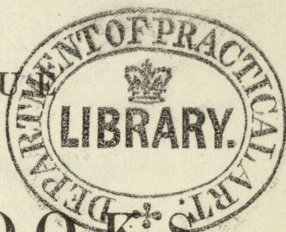
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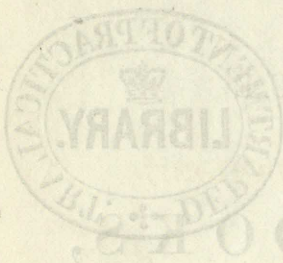
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*As the Casts are frequently moved for the convenience of study, the numbers
will not be always found in the order of the Catalogue.*

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28.8.96

GENERAL INTRODUCTION.

TASTE is a word frequently used, and ornament is much in request; yet, the nature of the one is little understood, and the laws and principles of the other almost ignored.

Ornament may be defined to be the art of hiding, by a coating of beauty, the bare constructive forms of utility. Ornament is as much a necessity, as the object it decorates. The savage, when he has shaped his paddle or club, is constrained, by some powerful impulse, to cover it with a net-work of elegant lines; and the civilized man delights to surround himself with objects of elegance and beauty, in obedience to the *same* law.

Like other affections of the human mind, this love of the beautiful is susceptible of indefinite improvement from culture; and education tends, in all cases, to the acknowledgment of a standard of beauty—of a set of laws and principles immutable as a mathematical demonstration. Uncultured taste chooses capriciously, fancifully, like a child. Education can only be satisfied with the evidences of design, of mind; and the keenness of the enjoyment corresponds with the sensitiveness of the feeling. Natural taste soon tires of its toy, and seeks something new, to be in its turn as quickly discarded. But educated taste, having chosen well, can say with the poet,

“A thing of beauty, is a joy for ever.”

One of the greatest barriers to the spread of sound taste, will be found in the influence of fashion—*la mode*. Not to be in the fashion, is to be ridiculous, however ridiculous the fashion may be. Variety, change, is rooted in the human mind, and must be satisfied ; but there are two ways of flattering this penchant. The one consists in conserving in the ornament that which is proper and fit, according to the circumstances of material or place ; and in varying (without injury to these essentials) accessories and details, that which is essential, being held inviolate ; that which is accidental, only subject to change. Such was the manner of the ancients in all their works, from the marble temple, to the vase of clay. The other consists in a despotic arbitrariness, exercised on the principles, the essentials, instead of the details. Modern fashion must have the present different from the past, without regard to right or reason, principle or propriety—and all must acquiesce and imitate. If bright yellow bonnets is the fashion, a lady whose complexion requires blue to bring out any little colour she possesses, dons the fashionable colour—which causes her face to look leaden and ashy. Nothing but an educated eye, and a love for the harmonious and the true, diffused throughout all society, will remedy this evil.

To the manufacturer of ornamental fabrics, this capricious, lawless taste, is the fruitful source of annoyance and loss. He has to study, not the principles of composition and the laws of colour, but to catch (the quicker the better) the whim of the moment. How can we expect much labour or pains to be expended upon that which cannot make sure of a longer duration than the time necessary to find something new to replace it? All losses occasioned by the manufacturer's ignorance of art—and they are great ; all losses occasioned by his failing to catch the market—and they are

frequent, fall, most assuredly, upon the public, if not directly, yet indirectly—if not individually, most certainly in the aggregate. On commercial and economical grounds, therefore, we say that education in taste is necessary *to all*, and good *for all*.

The various casts and books of ornamental art deposited in the School of Design, for the education of the public in the principles of taste, and the training of students to the practice of art, have been selected on account of their embodying more or less the fundamental laws of ornamental art, established from age to age, by the approval of the studious and the learned. They are of various styles and countries, and appear at first sight to have *no relation to each other*; but a slight analysis soon brings out the universal principles which they have in common. The great architype is nature, the fountain of all beauty. Ornamental art, however, is not a real positive imitation of nature, like a picture, whatever fancy and fashion may do to the contrary, but the amount of naturalness is dependent upon the material and use of the object. Whenever the imitation is so good as to suggest its object, as a likeness of that object, it is false, puerile, and childish, marking either the infancy, or the decline, of art. Compare the bronze candelabra and other vessels of the Greeks, with the flummery and knick-knacks of modern workmanship. The stalk of a candelabra would not try to cheat you into the idea that it was the real branch of a tree, like some of our centre-pieces and lamps—a weak, childish trick. During the latter days of the Roman empire, when the chaste spirit of the Greek had been quenched by the debased orders of his Roman masters, we find this naturalism occurring in its most ridiculous and offensive aspects.

Whilst we hold up the productions of the ancients as standards of art, we do so, not that they may be servilely copied,

but that, by the study of them, we may gain an insight into those principles, by means of which they have been able to produce variety and beauty, without sacrificing any just demand of nature and art. He that most thoroughly appreciates the glories of ancient art, will love all the more that which is right in all other styles, wheresoever or whensoever they may have appeared.

A new era is certainly begun in the art education of the British people; the stigma of tasteless, vulgar *Anglais*, fixed on us by more favoured nations, is to be removed. Art, wedded to science and manufacturing skill, will add the finishing touch to England's greatness. But this must begin with the great body of the people—the lead pencil must become as familiar in all our schools, as the primer or the pen; and a new sense be added to our enjoyments—a sense which the child gives early intimations of possessing, but which is withered by neglect, and rarely revives in riper years with the same eager and loving affection. Imitation of form, is as natural to the child as the imitation of sound; and, if fostered, the result is just as sure to follow in the one case as in the other. We often, too often, hear the remark, “Such a one has no taste for drawing.” That youth was born with all the faculties; how has he lost one of them? No blame can be attached to him, but much blame rests with those that have left untrained one of the noblest faculties which God has given to his creatures—the faculty of seeing his Maker in all his works.

The education of the eye, by imitation and study of works of art selected and chosen from the strongest, as well as the most delicate, of Nature's beauties, by men who have made these beauties the study of their lives, and have walked and talked with nature until she has revealed her most glorious and hidden treasures, is the alone means of becoming ac-

quainted with the heart of nature, of piercing the surface—the rind, which gives no flavour—to the juices which lie beneath. The eye, unassisted, untrained, is as good as sealed; as far as the emotions are concerned, it notes none of the delicate vibrations which thrill the soul of the sensitive.

“A primrose by the river’s brink

A yellow primrose is to him,

And it is *nothing more*,”

is the remark of one who knew nature well, and who was saddened at the darkness of their eyes who tramp through life, without receiving any of those sweet solacements which the good Father has scattered so bountifully around their path, who take not the little trouble of rubbing the film from their eyes, that they may see something more above them than a blue sky or clouds which threaten rain—and around them, than green trees, blue and purple hills, or brown, green, or yellow fields. The permeating soul, the voice of nature, is unfelt.

The education of the eye, or training into taste, is of two kinds—the one empirical, the other scientific. The first has reference to beauty as an effect; the other to the laws and principles which are understood to produce that effect. The one is the object of feeling alone; the other of demonstration alone. Empiricism, or, to use a less objectionable phrase, educated perception, is the first in the field, and may produce and has indeed produced, great results in Art, without the aid of the other. Science brings the intellect to bear on the subject, and *proves* the rightness of the intuition. Science should therefore follow, not precede, perception, because it works intellectually. Up to a certain age, the intellect cannot be allowed to act judicially, the mind being open to perceptions or feelings only. During that time (earlier or later, according to circumstances) the feelings alone can be addressed.

Take the harmony of colour for instance. A full perception and appreciation of the harmonies, may be acquired, without any knowledge of the laws of colour; in fact, a knowledge of these laws has nothing to do with the appreciation of, or pleasure from, harmonious colour, but it has everything to do in the making of harmony. A coarse harmony may be made according to rule, without an appreciation of the same; but the finer and more delicate harmonies cannot so be produced—they can neither be weighed nor measured, except by the refined perception and cultivated taste. The keen sensibility sees even the most subtle beauty—science points out the cunning arrangement, and the reasons for the same.

Education in Art or Taste, is, at first, merely a simple imitation of the beauties placed before the student; and the more correct the imitation, the more indelibly is that beauty fixed in the mind, and the greater the progress in Taste. In this stage, it is of the last importance, that the objects of study should be good—the most beautiful that can be had. Some affirm that, in this stage, it matters little what the object is, so that the student *learn* to draw. This is a great mistake. It is cruel to allow a young mind to dwell upon deformity day after day—unconsciously it is imbibing a false taste. Although it may be told that such and such is bad, yet the very fact of looking at it so much, sows the tares which will, most undoubtedly, spring up afterwards along with the fruit. Surround a child with an atmosphere of beauty, and, as surely as a pure air nourishes his body into health and strength, will the beauty form in him a sound and a healthy taste, and as unconsciously.

INTRODUCTION TO THE STATUARY.

THE great development of Sculpture took place in Greece about 500 years before the Christian era, in the hands of Phidias, in the reign of Pericles—co-temporary with whom were the philosophers, Plato, Socrates, and Anaxagoras; the tragic poets, Æschylus, Euripedes, and Sophocles; and the great military geniuses, Miltiades, Zenophon, and Cimon. This general excellence of the human mind at one period, has been ascribed to various causes. Of this, however, there can be no doubt, that, as a people, the Greeks possessed a strong natural sensibility and genius, which were cultivated through a long series of years of prosperity and power. The perfection of Grecian Art was not of magical growth—for we reckon 800 years from the rude chisellings of Dædalus of royal origin, to Phidias the sculptor of the Olympian Jupiter.

While Athens and Rhodes were the principal seats of the arts, temples and statues were common throughout all the cities of Greece. We can hardly credit Pliny, when he says, that, from Rhodes alone, the Romans carried off 4000 statues to decorate the imperial city, and from other cities in proportion. These were but the gleanings after the destroying hands of the barbarous and ruthless soldiery of a conquering army. A large number fell a prey to the flames, in the many conflagrations which Rome underwent; still more were destroyed in the frequent sacking of the city by the Northern hosts; and, again, by the pious rage of the early Christians; and those which have come down to our

time, owe their preservation to their being buried deep amongst the ruins of their shrines, and after many ages recovered, to gladden the eyes, and become the models to a new civilization. This accounts for the broken and fragmentary state of all these sculptures. The restorations in many cases are bad; it would have been better that they had never been touched. The statues of the Greeks were in most instances gods or deified men, and, as such, received homage and adoration. But to us, they are only the embodiment of abstract qualities—the personification of the virtues—the idealization of the human form—the triumphs of human thought and skill—the expression of beauties which no language can convey, and which can neither be weighed, measured, nor demonstrated. The human form—the highest in the scale of being—the grandest effort of creative power—has received from the Greeks a study and exposition which leave little to be desired. The grossness of idolatry is not in them, but in the mind of the worshipper.

The Romans employed Greek sculptors. The former, albeit fond of art, deemed it derogatory to their dignity to practice the Arts. No original or great work of Art can be traced to a Roman as the designer.

The finest collection of Antiques is certainly at Rome, where it is highly prized. Paris has still a few. Napoleon's gigantic foray into Italy crammed the Louvre with the spoils of Rome. After his fall, however, they were returned. In the British Museum are preserved some fine fragments of sculptures, by Phidias, from the Parthenon at Athens; in Munich, also, and all Continental Capitals.

Plaster casts convey but a poor idea of the exquisite delicacy and finish of the original marble; and the great majority of these are from very inferior moulds. These, however, after a way, give out the grand thoughts, and manifest the

wonderful excellence, of the design. Elegance and grace attach to them in the roughest mould, and purity of line and harmony of proportion cannot be effaced.

Whilst we give the names of the sculptors, the date, and period of discovery, it may be stated that the former is generally doubtful, and the latter unimportant: such facts are merely for the curious. Sir J. Reynolds very pithily says, in speaking of visitors to the galleries of the Continent: "English travellers, in general, instead of examining the beauties of these works of fame, and why they are esteemed, only enquire the subject of a picture and the name of the painter—the history of a statue, where it was found, and write that down, without bestowing more than a passing glance at the works themselves."

SCULPTURE.

STATUES.

1—Apollo, from the Cortile di Belvidere of the Vatican.

The learned are not agreed as to the exact story to be attached to the action of this statue. There can be no doubt, however, that it represents the god after a victory of some kind—the proud turn of the head, and haughty expression, denote as much, as he stalks majestically away. The style of this famous statue is a good example of that ideal of the human form which the Greeks attained unto. It is entirely human, yet, supremely supernatural. The action is grace itself—the contours sweet and elegant—the limbs are delicate, without being weak; soft, without being feminine. The step has all the elasticity and springiness of the fawn. The left arm, and fingers of the right hand, are restorations by Montorsoli. It was discovered in the harbour of Antium.

2—Apollino, or Little Apollo, from the Florence Gallery.

This is a charmingly graceful figure, delicately executed. The pose, or swing, causes most beautifully flowing lines—a good illustration of the truth of Hogarth's line of beauty.

3—Diana of Gabia, from the Louvre.

Diana is here represented in the act of adjusting her mantle. The graceful poise of the figure on the right leg—the simplicity and naturalness of the sentiment and expression, combined with drapery most artistically arranged, give to this statue a high rank and claim upon our admiration.

4—Fighting Gladiator, from the Louvre.

The correct muscular markings, united to a momentary action in this statue, go far to prove, that the Greeks must have had considerable anatomical knowledge, acquired by dissection; a fact which has been doubted, in consequence of no notice being taken of it by the writers of the period. It is true, that the nude living figure was frequently seen in the various games, in a most perfect development. But there are certain markings in this statue, caused by the second layer of muscles, which no one would have indicated, had he not known of the existence of such. It is by Agasias of Ephesus, as we find from the inscription on the trunk which supports the figure; and was discovered at Antium.

5—A Romas as Mercury, sometimes called Germanicus, at Versailles.

The significant gesture of the right hand making signs of calculation, refers to Mercury, as patron of commerce. The tortoise was dedicated to him, as inventor of the lyre; and we may imagine, that the drapery on the left arm is only prevented from falling by the caduceus, which the action of the fingers shows to have been originally in the left hand. There is no ideality about this statue. A good specimen of common nature.

6—Discobolus of Myron.

The position is momentary, preparatory to throwing the discus. The discus or quoit, was made of stone, brass, or other heavy material: it was thrown from a thong put through a hole in the centre. This was a favourite game with the Greeks. Homer describes it as practised by his heroes of the Trojan war. This cast is from a copy in marble of the celebrated bronze statue of Myron. The action is full of life and nature.

7—Venus of Milos or Melos, from the Louvre.

This colossal figure is one of the grandest imaginings of Grecian Art—the very majesty of woman. The graceful pose and masterly execution, place it in the best period of Greek art, if it is not from the chisel of Phidias himself. It was discovered in 1820 by a Greek peasant, while digging in his garden. It stood in a niche in the wall of the town of Milo, hence its name. The French ambassador immediately secured it for his country.

8—Venus di Medici.

This statue has ever been considered as a model of female beauty and loveliness. Purity was in the thoughts of the sculptor, so that modesty clothes it as with a robe. The ancients held it, or rather the original (for the marble from which this cast was taken, is but one of many copies of a still more perfect work), in great esteem. It was found in the Forum of Octavia, and is now at Florence. The arms are restorations.

9—Torso, or Trunk of a Female, from the British Museum.

BUSTS.

10—Bust of Jupiter, from the Louvre.

This is a reduced copy of the head of the famous statue of Jupiter Olympus, by Phidias, of colossal dimensions, formed of ivory and gold. It was esteemed by the ancients as one of the seven wonders of the world. It is the grandest impersonation of sovereign dominion, which has ever come from the hands of man—a most worthy rendering of the Homeric ideal of the father of the gods.

11—Apollo Belvidere.

12—Antinous.

The statue of Antinous, was found near S. Martino ai Monti, in the Pontificate of Paul III. It is celebrated for its beautiful proportions and pose.

13—Bust, called Clytie.

This, no doubt, is a Roman work, and what we would call, now-a-days, a fancy portrait. Some say that it is intended to represent Clytie rising from the sunflower; others, Daphne in the laurel, &c. There is, however, no ideality about the head, to warrant any classical story being attached to it. The expression is exquisitely tender and touching. The hair is very low down on the forehead, a fashion with the Roman ladies, at one period—false hair being frequently added to bring it down to the prescribed standard: it may be observed even in this instance. This singularly beautiful bust was purchased at Naples, from the Laurenzano family, in 1772, by Mr. Townly, who doated on it.

14—Bust, called Dying Alexander.

15—A Titan (?)

This is a very spirited bust, chiselled with a bold and vigorous hand, the model for which, has been a good specimen of common nature. It was found at Hadrian's Villa, in 1771.

16—Diana.

17—Juno.

Juno was the wife of Jupiter, and goddess of kindness and riches.

18—Niobe.

Daughter of Tantalus, married to Amphion, king of Thebes. Proud of her numerous progeny, she provoked the anger of Apollo, who slew them all. The group, of which this bust forms a part, represents Niobe protecting her youngest daughter from the arrows of Apollo—other children are lying dead around. The sentiment is touching and maternal; with streaming eyes she looks up at the wrathful god. Compare this bust with that called Clytie, and observe the difference between fine nature and the idealism of the Greeks. This group is now in the Tribune at Florence.

19—Ajax.

20—Bust of Professor Wilson, by the late James Fillans.

Presented to the School by Wm. Barr, Esq., of Drums.

This is a noble work of Art, and stands its ground in the presence of the famous relics of antiquity.

*20—Bust of Charles J. Fox, by Nollekens.

Presented to the School by Wm. Barr, Esq., of Drums.

STATUETTES, MASKS, TORSOS,

AND OTHER DETAILS OF THE FIGURE, ETC.

21—A Ball for teaching the principles and elementary practice of Light and Shade.

22—Boy and Goose, from the Capitol.

A reduced copy of an Antique.

23—A Dancing Faun, from the bronze in the Museum at Naples.

Amongst the Romans, the Faun was a sort of demi-god, or rural deity, having a short goat's tail, pointed ears, and projecting horns. They were the frequent subject of important works of Art, and great favourites with the Romans. The present figure is a fine specimen of the smaller class of these subjects—the wild movement is admirably expressed, and the muscular markings true and well studied.

24—A Youth extracting a Thorn from his foot. Reduced copy from the Antique in the Capitol.

This statue is a good instance of the study of nature. The stripling character of the youth is admirably given; the meagre extremities and unmarked body, though by no means pleasing, are scrupulously adhered to. Character is never sacrificed in ancient art, but is always given with uncompromising fidelity. The child is chubby—the youth lanky—the man developed, until the exact age may almost be told.

25—Diana with the Stag, a reduced copy of the Antique.

Diana was the goddess of hunting and chastity. The character of this statue is similar to that of the Apollo Belvidere, severe, ideal, and cold; the feminine qualities are subdued. The left arm is a restoration. The original is in the Louvre.

26—Hercules, from the bronze in the British Museum.

Hercules is here represented as having just obtained the golden fruit of the Hesperides, which he holds in his left hand; a portion of the club is still left in his right. In comparing this figure with the Hercules Farnese, No. 31, it will be observed, that he is here represented as a younger man—the muscles are strongly developed, but not so turgid as in the other.

27—Mask of Pomona.

28—Euterpe, a reduced copy from the Antique.

Euterpe was one of the muses. The invention of the flute is ascribed to her.

29—A Nun, Gothic.

This is a good specimen of Gothic sculpture. They are frequently exceedingly rude and poor, destitute of grace or any other truth of nature. The finical nature of Gothic architecture was inimical to any grandeur of design in its sculptural embellishments. It is the antipodes of the classic.

30—A Small Lioness.

31—Hercules Farnese, reduced copy from the Antique.

The Hero is represented in repose, after destroying the serpent which guarded the golden fruit. The muscular development is carried to its farthest limits, bordering on the extravagant, to give the idea of great strength. The head appears disproportionately small for the body and thick neck. But this is the character of brute strength, as seen in the Bull.

32—Icarus.

According to classic fable, Icarus, flying from Crete, to escape the vengeance of Minos, went too near the sun, which melted the wax which fastened his wings, and he fell into the sea. He is here represented in the act of springing into the air. The position of the limbs is not agreeable, but the figure is beautifully modelled.

33, 34—A pair of Female Torsos (similar).

This exquisite fragment of a Venus, was purchased at Rome, by Mr. Townly. No particulars known concerning it.

35—Goat's Head, British Museum.

36—Torso Farnese, reduced from the Antique.

Supposed to represent a Hercules. This grand fragment was much esteemed by the great Michael Angelo di Buonaroti. He is said to have formed his Titanic style, and charged his vigorous powers, from the study of it. The original is of colossal dimensions.

37—A French Study, called Surprise.

The French produce some very beautiful and pleasing works in this department of art, but the sentiment is generally poor, and often gross. It is much to be regretted, that with such an amount of artistic ability, the French *taste* should be so bad.

38—Child, by Fiamingo.

39—A French Life Study.

40, 41—Casts from Living Nature.

The model from which these were taken, appears to have been a man of great muscular development. They form fine anatomical studies of the muscles of the trunk in action.

42, 45—Horses' Legs, from Nature.

46, 47—Two Arms, Casts from Life.

48, 49—Hands of the Laocoon.

50 and 51—Hands of a Colossal Statue.

52, 53—Legs of the Statue of Silenus nursing Bacchus, in the Cortile de Belvidere of the Vatican.

54, 55—Feet of a Colossal Statue.

57 to 81—Various Hands, Feet, and Arms.

INTRODUCTION TO THE ORNAMENTAL CASTS.

GRECIAN ornament is characterised by great simplicity and severity of treatment. The spiral and anthemion may be said to be the sum total of original materials employed, combined with the human figure. These were composed and arranged in an endless variety of ways. Novelty was not strangeness. The introduction of a new natural form, as the acanthus leaf, was not thought consonant with the existing style of proportion in Architecture. Instead of mixing it with the Doric or Ionic, a new style was designed to suit it. Such is the Corinthian order of Architecture—the characteristics of which are the acanthus foliations in the capital, with acanthus arabesques or scrolls in the frieze. This is usually called a Roman order, and Roman ornament, only because it was invented and used during the sway of that people. The designer was Calimachus, a sculptor of Corinth.

Ornament was very sparingly used amongst the Greeks. As far as can be learned, their textile fabrics were very plainly decorated; their furniture and utensils were tastefully, but not elaborately, ornamented with the spiral and anthemion; and their architecture was grand in its simplicity, the only enrichment being sculpture in the pediment, and bas-reliefs on the frieze.

The ornament of the Romans is only an imitation of the Grecian—more or less pure, according to the influence of the Roman or the Grecian taste. A redundancy, an over-de-

coration of a heavy magnificence, quantity, size, weight, are terms applicable in describing it. This will be felt at once, by looking at 97, part of the Trajan Frieze. A fragment gives as good an estimate of the whole proportions and design of a work of Art, as the smallest bone the character and proportions of an animal.

Byzantine Ornament was the art of the early Christians. Its peculiar characteristic was its symbolism. Used as a means of conveying religious ideas to the people, forms had a peculiar meaning attached to them, irrespective of any abstract beauty which they may have possessed.

Saracenic Ornament was, and is still, the art of the Mahomedans. It is geometric and conventional to an extreme degree: the reason for which is found in the dogmas of that faith. Hence, a gorgeous richness, without sentiment, is its characteristic.

Gothic Ornament is a development of the Byzantine. Elaborate geometric tracery is its principal characteristic; with a conventional treatment of natural types.

The Renaissance, or Revival, and subsequent styles, are merely modifications of the ancient. The term Cinque-Cento is applied to that style which Raphael and his school made so popular in the 16th century. The Louis Quatorze, and Louis Quinze, are French styles of the 18th century, of a most debased character.

There are no casts in this collection to illustrate the styles after the Roman: the Reference Library, however, is rich in them.

ORNAMENTAL CASTS.

56—Large Arabesque Pilaster, from the Villa Medici.

This fragment is the parent of most of the modern Roman Arabesques.

94—Part of the Architrave of the door of the Church of the Madeleine at Paris.

This is a beautiful variation of the Roman Arabesque. It is modelled with great spirit, free, flexible, and true. The original is in bronze. The Church of the Madeleine is a modern edifice, in the classic style.

95, 96—A Pair of Pendant or Drop Brackets.

97—Portion of the Frieze of the Ulpian Basilica at Rome, now in the apartment Borgia of the Vatican.

This is a magnificent specimen of the Roman Acanthus Scroll, of massive proportions and deep under-cutting.

98—A Leaf.

99—Pilaster from St. Maria del Popolo at Rome.

The decoration here, is beautifully simple; the constructive lines are perfect, and the arrangement of the Oak and Acanthus leaves is exceedingly good.

100 to 105—Six Small Pilasters from the Tomb of Louis XII.

The decoration here, also, is very commendable.

106—Lion's Head, from Nature.

107—Lioness' do. do.

108, 109—Two Small Brackets.

110—Tiger and Foliage (Modern French.)

111, 112—Two Festoons, do.

113 to 115—Three Small Busts, by Fiamingo.

116 to 118—Leaves cast from Nature.

119, 120—A Pair of Brackets, said to be by Benvenuti Cellini.

121, 122— Do. do., do., Michael Angelo(?)

123, 124— Do. Dragon Brackets.

A Bracket is a small support against a wall, to hold a figure, lamp, or clock. They are susceptible of considerable elegance of design and decoration, as these casts will show.

125 to 127—Pompeian Cups.

The original of these Cups are in bronze, found in the buried city of Pompeii.

129—Scroll on the dimes of the Choragic Monument of Lysicrates at Athens, sometimes called the Lantern of Demosthenes.

The edifice of which this scroll forms a part, is a small cylindrical temple of purest Grecian design and execution, of the Corinthian order. It is yet in tolerable preservation.

130—Double Fret-moulding.

131 to 133—Three Pieces of the Architrave of the Bronze Gates of the Baptistry of St. Jean at Florence.

The Gates of which these three pieces form a trifling portion, are twenty feet high and fifteen wide; they are composed of ten panels, with stories from the Old Testament, in bas-relief, surrounded by statuettes in niches. They are by Lorenzo Ghiberti, and they occupied him the best part of his life (date, 15th century). There are only two complete casts of this superb work in this country—the one in the Royal Institution, Edinburgh; the other in Government School of Design, London, presented to that Institution by Louis Philippe, late king of the French. A series of beautiful outlines of this work will be found in the Reference Library.

135, 136—Two Gothic Brackets.

137—A piece of Plate, said to be designed by Raphael.

The subject is the battle of the Amazons.

138—Tre-foil Leaves, from the Capital of a Pilaster of Notre Dame, Paris.

139—Part of an Arabesque Scroll.

140—Small Ogee Moulding.

141—Part of a Doric Base.

142—Panel, from the Martinengo Tomb at Brescia. 1530.

This is a good specimen of the Grotesque style, which was such a favourite after Raphael introduced it so well in the Vatican.

143—Involucrum of a Scroll on the arch of the Carousel.

144 to 147—Panels from the Hotel de Ville, Brussels.

They are in the Grotesque style, in imitation of some of Raphael's arabesques. The term Grotesque is used to indicate the introduction of unnatural figures.

148, 149—Anatomical Horse and Antelope (High Relief.)

150—Upper Moulding of the Anticum of Mars.

151—Fragment of a Scroll.

152—Door Knocker or Handle, from Rouen.

153—Part of the Cornice of the Pedestal of a Column.

154—Hand of the Statue of Hercules.

155—Upper Part of a large Arabesque at Florence.

156 to 165—The five orders of Ancient Architecture, viz. :

156, 157—The Tuscan, with its base.

158, 159—The Composite, do.

160, 161—The Doric, do.

162, 163—The Corinthian, do.

164, 165—The Ionic, do.

Strictly speaking, there are only *three* orders, viz., the Doric, Ionic, and Corinthian. The Tuscan is but a plain, heavy copy of

the Doric, with a base added to the column. The Composite, as its name implies, is a mixture of the Ionic and the Corinthian.

The character of the Tuscan is something like the statue of the Hercules Farnese, great solidity and strength, but little refinement. It has seven diameters for the height of the column, and is totally without decoration.

The Doric has eight diameters to the height; has no base. The columns are channeled, triglyphs in the frieze of the entablature; the mouldings are simply decorated; the pediment, metopes, and frieze, are often sculptured, as in the Parthenon, which is the finest temple of antiquity. The intended National Monument on the Calton Hill, Edinburgh, was to have been an exact copy of this celebrated work, full size; and the few pillars now standing, are the finest specimen of the Doric out of Greece. It is solemn as well as solid.

The Ionic has nine diameters to the height, volutes in the capital, lighter and more elegant than the Doric.

The Corinthian has ten diameters to the height of the column, is still lighter than the Ionic, extremely delicate in the proportions, and very rich in its decorations.

The Composite has the same proportions as the Corinthian. Its decorations are a medium between the Ionic and the Corinthian. The proportions and ornament of the whole building were regulated by those of the column, so that an architect could tell what the whole was, if he only saw a fragment, as the geologist builds up some extinct species of animal from a single bone.

166—Ionic Capital.

167—Horse's Head, from the pediment of the Parthenon.

It formed part of that marvellously beautiful group of sculptures, by Phidias, which filled the eastern pediment of the Parthenon, the mutilated remains of which have been the theme of endless praise, since Lord Elgin brought them to this country in 1800. This fragment was at one of the acute angles of the pediment, and is supposed to represent one of the horses of the chariot of Night sinking into the ocean. The Turks, when in possession of Greece, took great delight in smashing all the sculptures which they could reach; any imitation of the human figure was particularly obnoxious to their religious feelings. Lord Elgin spent a large sum of

money in bringing them home, and he offered to dispose of them to the British Government. After much higgling, and valuing, and questioning the prudence of spending money on mutilated, weather worn marbles, they consented to give £35,000. The king of Bavaria was ready and eager to have them—he knew their value—but fortunately, Lord Elgin, though considerably a loser by the bargain, did not allow them to go out of the country. In the Trustees' Academy at Edinburgh, are fine casts of the whole of these marbles.

168—A Support for a Tripod or Table.

169 to 174—Six Small Heads, from the Gates of the Baptistery at Florence, vide No. 131.

175, 176—Two Small Brackets.

177, 178— Do. do.

179—Bas-Relievo.

180— Do. of Children, by Fiamingo.

Fiamingo was celebrated for his modeling of children, but he was rather inattentive to nature in the shape of the heads, for which Sir C. Bell finds fault with him.

181, 182—Bas-Relievos, Classic Subjects.

183—Thistle Scroll in a Pillow Moulding, Gothic.

184 to 186—Diapers, from Lincoln Cathedral choir screen.

A Diaper is that species of ornament which covers a large space with a repetition of one figure — for the purpose of giving richness to what would otherwise be a dead ground. The closeness and uniformity of the repeats, enables the eye to see any figure on or in front of it, without being distracted. The word arises from a fabric first made at Ypres in the Netherlands, used for towels and napkins, which were figured in this way. Napkins are sometimes called Diapers.

187 to 189—Rosettes, Tomb of the Scipios.

Any round figure formed of leaves, however conventional, is called a Rosette. The inner termination of the spiral in scroll work, has usually a rosette.

190, 191—Roman Tiles.

LIBRARY OF REFERENCE.

A collection of works as a Library of Reference, is of much importance to students of Art, not for the purpose of *tracing* a bit here and a bit there, to procure ideas, as the phrase is; but rather as a means of learning the history of styles—of forming an intimate acquaintance with the fundamental laws and principles which permeate these—of forming and training a judgment which will discriminate the good from the indifferent and the bad. To know what has already been done, and to form a proper estimate of the same, should go hand in hand with the manipulation of materials and progress of taste.

It will be observed, that nearly all of the works are foreign publications. Italy and Germany have produced some good practical folios for the ornamentist. It is in France, however, that ornament has had an exposition at all commensurate with its importance in the matter of publications, as well as in other respects; the result of which is, that Paris is the pattern shop of the world. Until recently, not a single respectable work on ornament was published in this country, and even yet, they are too easily reckoned. Mr. D. R. Hay, of Edinburgh, has tried to write down the utility of a study of past experience, as regards ornamental art: he would substitute in their place, arithmetical ratios of geometric quantities. To this age of scientific investigation, his theory is not unacceptable; and has been the means of drawing away attention from the more useful and practical education of the eye and development of taste by studying the works of great men.

This is not the place to consider whether science, *per se*, or educated perception, has, or can, produce the best results in the domain of Ornamental Art. This, at least, may be said, that however much of scientific knowledge the student possesses, an educated eye, or sensitive perception of the beautiful, is a *sine qua non*, without which he is impotent.

1, 2—*Melanges D'Ornemens, Dessine par C. E. Clerget.*

3—*Recueil des Dessins de Tapis, Tapisseries, &c., par M. M. Chenavard.*

4—*Album de L'Ornemaniste, Recueil d'Ornements dans tous les genres, et dans tous les styles, par Chenavard.*

These works will prove the correctness of our remarks, as to the efforts which the French have made in the cause of Ornamental Art. The designs of Clerget are characterized by a pure taste, a happy and original rendering of the various styles, more particularly the Persian. Chenavard is no less meritorious. He seems to have been intimately acquainted with the ornament of all times, quite *au-fait* at the processes of the different manufactures. He was employed to decorate public buildings, to design for the porcelain of Sevres, the carpets of Bauvais, and the tapestries of the Gobelins. He was born at Lyons, at the industrial college of which he was educated in Art. He received from the late king, Louis Philippe, the cross of the Legion of Honour, as a mark of respect for his attainments.

5—*Racolta di Decorazioni Interne. Percier and Fontaine.*

This exquisite and admirable work, published at Venice, is a collection of outlines from various interior decorations and manufactures by the above French designers. The great characteristic of these designs is, that they are entirely in the *classic* style; and the object sought in this publication of their designs, they state in their preface to be, to stem, if possible, the downward tendency of popular taste, to demonstrate the applicability of the best models to modern wants—not by a servile copyism, but rather by entering into the spirit of ancient art, to adopt it, and make it their own. And truly that chaste style has not suffered in their hands—there is a unity and oneness in the whole, whilst the variety is endless.

6—D'Agincourt's History of Art by its Monuments. 328
Plates.

This is a most learned and laborious work, giving a minute account of the state of Art in Italy, from the 4th to the 13th century, a time when darkness and ignorance enveloped the nations.

7—Details of the Alhambra. By Owen Jones.

Moorish ornament consists entirely of geometric forms, with a few conventional details, the types of which it is difficult to recognise. The Palace of the Alhambra, at Granada, is the finest specimen of Moorish architecture and ornament extant, and attests the progress made by that people during their occupation of Spain. It is characterised by a lightness and fragility of structure, a richness of detail, and splendour of colouring, truly astonishing. It looks as if built by big fairies, for their Queen Mab to hold her court in. The columns are slender as reeds. The arch is of the horse-shoe form, the roofs are clustered with pendants, like stalactites in a cavern; every surface is diapered with the richest tracery, and picked out with the brightest colours. These are now faded down to a neutral tint on the crumbling walls, and the grass grows rank and luxuriant in the silent courts. The Mahomedans are forbid by the Koran to imitate any natural object; hence the geometricity and immobility of their ornament.

8—Botticher's Greek Ornament.

This collection will prove what we have elsewhere advanced as to the simplicity of Hellenic Ornament.

9 to 11—Decorations of the Middle Loggia of the Vatican,
designed by Raphael D'Urbino, and painted in fresco
by his pupils.

12—Ornati del Coro di St. Pietro in Perugia. By Raphael.

Raphael, the Prince of Painters, designed ornament for decoration and manufactures. In these early times, the great artists were not above this work; no stringent line of demarcation was then drawn between the two branches. To design for a pilaster or a plate, after working at a St. Peter or a Madonna, was not considered derogatory from the genius of the rival of Michael Angelo.

That only is ignoble which is ignobly treated. There is nothing which genius cannot elevate, nor love consecrate.

The style of these arabesques is based on Roman decoration, an exuberant fancy and strange combinations—the grotesque in one place, and the sentimental in another. Air, earth, and sea contribute their shapes—even the region of the fabulous is not exempted. The grotesque, hardly palatable in the hands of this master, is essentially ridiculous in those of his imitators.

13—Ornaments de Moyen Age. Heideloff.

A rich collection of Byzantine and Gothic ornament, taken from existing specimens in various parts of Germany. The German Gothic ornament is exceedingly luxuriant in character.

14—Arabesques and Old Italian Pavement. Hessemer.

15—Mosaics of the Middle Ages. D. Wyatt.

This class of ornament most appropriate to inlays, is nevertheless the lowest in the scale, as requiring the least amount of thought in its production. Invaluable as a *basis* for ornament, or as a medium for the introduction of colour, alone, however, it may please on account of its regularity or intricacy; but it is tiresome and monotonous.

16—Illuminated Ornaments of the Middle Ages, coloured from MSS. Shaw.

17, 18—Dresses and Decorations of the Middle Ages. Shaw.

During the middle, or dark, ages, as they are called, that is, from the 4th to the 13th century, the arts of design were in a state of torpor. The monks alone kept alive the spark of learning and of the arts, which the system to which they belonged had all but smothered. The illuminating, or enriching MSS. Missals and other works with borders, initial letters, and even miniatures of the apostles and saints, was a favourite recreation to those brethren who were above the grossness of their class; with a singleness of purpose and laborious zeal, they showed a love of the beautiful, both quaint, child-like, and often vigorous and ornamental.

- 19, 20—Lives of the Old Masters, with fac-similes of their pen and ink sketches. Rogers.

Presented to the School by John Clark, Esq.

These are short, but interesting, memoirs of the most celebrated painters, with fac-similes of their first thoughts in the composition of their great works, which show to the student of art the careful and earnest preliminary study which was expended on what are called works of genius. Genius is but the operation of a powerful mind, which, after subjecting itself to severe and arduous study, produces that which, to those ignorant of the process and the person, seems the result of inspiration; so little appearance is there in the work itself, of a laborious education of mind and eye.

- 21, 22—Flora Londinensis. 2 vols., coloured.

Of the usefulness of these beautiful transcripts of wild plants, too much cannot be said—they are a storehouse of materials for new combinations, second only to nature herself.

- 23.—La Porte Principale du Baptistere de Florence.

For a description of the nature and character of this work, see No. 131 of the Ornamental Casts.

- 24—Parallele des Ordres. C. Normand.

This is the five orders of ancient architecture, from the proportions of Palladio, Scamozzi, Serlio, and Vignole, with drawings of some of the finest specimens of the remains of ancient art.

- 25—Collezione dei Migliori Ornamenti Antichi.

This is a collection of Italian ornament of the 15th and 16th centuries. Many of the panels and arabesques are exceedingly beautiful, based on Roman style.

- 26—Studies of Ornamental Design. Richardson.

- 27 to 30—Flaxman's Outlines from the Classic Poets. 4 vols.

- 31—Antique Vases, Candelabra, &c. Moses.

- 32—Infinity of Geometric Design. Billings.

These Designs have exclusive reference to Gothic tracery, but the principles may be variously applied.

- 33—Designs for Cashmeres. French.
- 34, 35—Pictorial Museum of Animated Nature. 2 vols.
Knight.
- 36—Fresco Decorations and Stuccoes of Churches and
Palaces in Italy, during the 15th and 16th centuries.
Lewis Gruner.

LOOSE PLATES IN FOLIOS,

USED PRINCIPALLY AS CLASS EXAMPLES.

- 1—Ornamental Designs for Decorations and Manufactures,
Published under the authority of the Government
School of Design. Lewis Gruner. 100 Plates.

This is the finest and almost only work on General Ornament published in this country, comprising Decorative and Glass Painting, Mosaics, Pottery, Wood Carving, and Inlays—Flowers from nature, arranged ornamentally—Gold, Silver, and Iron work, &c., &c. Many of them are printed in colours, in a manner which leaves little to be desired. The subjects are well chosen.

- 2—L' Art Industriel. Leon Fenchere. Imperial folio, 73.

This work consists of original designs for all kinds of manufactures, except textile fabrics. There is much fancy and originality displayed in the treatment of the various styles. Fenchere is one of those Artist Designers who have done so much for the Art manufactures of France, by bringing an educated mind and powers to bear upon it.

- 3—Pompeii and Herculaneum. Coloured, 100 plates, folio.
Zahn.

This work presents a complete view of the decorations of these far-famed cities. The style is very remarkable and unique. The primary and secondary colours are used in large unbroken sur-

faces—notwithstanding that the rooms are rather small-sized. To give an appearance of greater amplitude to these, perspective paintings of architectural subjects are introduced, somewhat after the manner of a back scene on the stage, which carries the eye far beyond the actual boundary.

4—Encyclopedia of Ornament. Clerget. 85 Plates, folio.

5—Albertolli's Roman Ornament. 122 plates.

These consist in good examples of the antiques in Rome, also interior decorations in stucco and wood, designs for metal work, &c. In no other work do we find the Acanthus ornament so completely and beautifully restored, or its applications so full of the original spirit. As examples for advanced outline drawing, it has no equal.

5—Plantar's Lithographs of Divers Ornamental Casts, used as examples for shading with Chalk.

7—Braun's Flower Groups, &c., or Materials. 30 plates, large folio.

These consist of beautifully executed groups of flowers in outline, corals, and the plumage of birds. The French designer is intimately conversant with the forms of nature; in fact, they are such clever draughtsmen, and can imitate nature so well, that their dexterity often runs away with their discretion; and thus we have frequent mis-applications of nature in their Art manufactures—an abuse which has caused a re-action in favour of the Conventional or Indian Style.

Vulliamy's Ornaments, drawn from fragments of Grecian Marbles. 40 plates.

Weitbrecht's Ornamental Drawing Book. 100 plates, folio.

Dyce's Drawing Book.

Botticher's Prussian Drawing Book. 23 plates.

Botticher is the best German ornamentist. His various works show an extensive knowledge of the Antique, with a happy rendering of their spirit into modern uses.

Reverdin's Studies of the Figure. 102 plates (mostly heads and details.)

Raphael Morghen's Studies of the Figure. 36 Plates.

Redoute's Flower Groups, Lithographs coloured from nature. 24 Plates.

Groups of Flowers from nature, printed in colours. Published by the Department of Practical Art, for the use of its Students.

Harding's Elementary Landscape Drawing Book. 44 plates.

There is also a Lending Library, containing upwards of 200 vols. on various subjects connected with Art and Manufacture.

The Directors have more than once alluded to the advantages which the School of Design affords to *all* classes of the community—not only to the pattern-drawers, for whom it was mainly instituted, but to the young and rising generation, in whatever position of life they are or may be placed.

They take this opportunity of stating, that their plan of making the institution of general utility, is confirmed by the comprehensive scheme of Art education promulgated by those in whose hands these schools are now placed; it being the opinion of the Superintendents of the Department of Practical Art, that the *public* must first be educated into a knowledge of what is true in Art, before a proper stimulus can be raised, under which Schools of Design can be developed. Their intention, it would appear, is to make each School a focus from which to diffuse, as much as possible, a sound elementary instruction in drawing, as well as to teach the higher branches of painting and design.

In accordance with these views, the Directors have to announce the formation of a new class, to meet from 6 to 8 P.M., to suit those who attend other schools during the day, and for whom the evening class is dismissed at too late an hour.

It is hoped that Paisley will not be behind other places in taking advantage of this opportunity of adding such a useful acquirement to the other branches of study, at an almost nominal charge.

The nature and scope of the studies will be found in the subjoined list of classes, and the foregoing catalogue will show the material at the command of the master for carrying

out that list; and his abilities to do so, is shown by the list of Medals awarded to his pupils at the last distribution in London.

Teachers who receive grants from the Committee of Privy Council for Education, may attend during any of the present class hours, to gain that amount and kind of instruction, which will fit them for conducting an Elementary Drawing Class in their schools; and should a sufficient number come forward, one hour twice a-week would be set apart for them alone, which would enable the master to give them his undivided attention.

TABLE,

Shewing the comparative position of the PAISLEY SCHOOL at the last
DISTRIBUTION OF MEDALS AT MARLBOROUGH HOUSE.

No. of Class.	Names of Classes.	MANCHESTER.			GLASGOW.			PAISLEY.		
		Number of Works		Number of Medals awarded.	Number of Works		Number of Medals awarded.	Number of Works		Number of Medals awarded.
		Required.	Sent.		Required.	Sent.		Required.	Sent.	
I.	Geometrical Perspective,.....	8	11	..	8	8	..	8	11	1
II.	Ornament outlined from the flat.....	12	27	2	12	12	1	10	11	3
III.	Ornament outlined from the round,...	8	10	3	8	8	..	6	5	2
IV.	Ornament shaded from the flat,.....	8	7	4	8	5	1	6	2	..
V.	Ornament shaded from the round,....	8	3	1	8	7	2	6	5	2
VI.	Figure from the flat,	4	9	..	4	4	2	4	3	1
VII.	Figure outlined from the round,.....	..	..	..	..	..	..	4	4	..
VIII.	Figure shaded from the round,	8	7	3	8	3	1	8	2	2
X.	Flowers drawn from nature,.....	12	19	4	12	7	2	9	4	2
XI.	Ornament painted in monochrome, from casts,.....	6	1	1	6	5	4	4	1	1
XIII.	Flowers and fruit painted from the flat	8	4	..	8	8	2	6	6	3
XVI.	The Figure painted from casts,.....	4	5	3	4	..	..	3	1	1
XXII.	Elementary design,..	10	4	1	10	26	1	6	3	1
XXIII.	Applied designs,....	..	70	3	..	25	5	..	2	1
TOTAL,.....		177	25		118	21		66	20	

The Numbers on the preceding page apply only to the Classes in which Paisley competed with these Schools. If *all* the Classes are taken, the number would stand as follows :—

	Medals.		Medals.
MANCHESTER,	39	COVENTRY,	8
GLASGOW, - - - -	25	NOTTINGHAM, - - -	7
HANLEY, - - - -	21	YORK, - - - -	7
PAISLEY, - - - -	20	NEWCASTLE, - - -	6
SHEFFIELD, " - - -	17	CORK, - - - -	6
STOKE, - - - -	15	HUDDERSFIELD, - - -	4
DUBLIN, - - - -	12	LEEDS, - - - -	4
BELFAST. - - - -	11	NORWICH, - - - -	3
SPITALFIELDS, - - -	9	MACCLESFIELD, - - -	3
WORCESTER, - - - -	9	STOURBRIDGE, - - -	2
BIRMINGHAM, - - -	8		

